Canadian ARt LIbrarieS

newsletter

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special issue: BIBLIOGRAPHY & INDEXING

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The current issue of the Canadian Art Libraries (CARLIS) Newsletter focuses on bibliography and indexing projects and activities. This issue, and the next we hope will bring to the attention of art librarians across Canada the kinds of research that need to be done in the broad area of Canadian art bibliography, and those projects currently under way.

Plans for the Bibliography and Indexing Workshop on June 12, 1980 at the Vancouver C.L.A. conference are well in hand. Melva Dwyer is responsible for CARLIS local arrangements, and has already put together a varied programme.

For the March, 1980 issue of the Newsletter, (Deadline: February 10) information about west and east coast bibliographical work-in-progress would be especially welcome.

EDITOR

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What the Symons Commission on Canadian Studies had to say about Canadian art bibliography

Very little has been published on the bibliography of Canadian art and architecture. Indeed, the Bibliography of Canadian Bibliographies lists only sixteen items under art, artists, painting and related headings, and nothing at all under architecture. Moreover, many of these works were compiled by library school students twenty, thirty or forty years ago and some of them are now unavailable. A more recent study indicates that, in total, only twenty-nine bibliographies have been compiled and published in the whole field of Canadian art and architecture, each of them limited to a narrow aspect of the subject. No complete bibliography of the material already in print has ever been attempted. Such a comprehensive bibliography covering Canadian art and architecture would be tremendously helpful to those who are teaching, studying or conducting research in this important area of Canadian cultural life. Similarly, there is an immediate need for bibliographies of monographs, exhibition catalogues and periodical literature in this field. Bibliographies are indispensable tools of scholarship in art and architecture, as in other areas of study. The Commission urges the Canada Council, and other public and private donors, in consultation with the National Gallery and other appropriate bodies, to provide the financial support required to make possible the compilation of this basic information.

(From To Know Ourselves; The Report of the Commission on Canadian Studies. T.H.B. Symons. Association of Universities and Colleges of Canada. 1975. vol. 1, p. 39.)

Canadian art bibliography: the recommendations of the National Library's Fine Arts Library Resources in Canada

BIBLIOGRAPHIES

As was said in 1962[62] and again in 1975[63], research in the fine arts is in a relatively early stage of development in Canada. An important requirement for the carrying our of research in this as in any other field, is the existence of bibliographic works which constitute the basic tools of teachers, students and research workers. There is no lack of bibliographic tools for the study of the fine arts in general; a glance at the standard bibliographies of bibliographies reveals a wealth of source material. It is in the field of Canadian art history that this survey has revealed, once again,the paucity of bibliographies. The surveyors were directed by the advisory committee to give special attention to materials relative to the study of Canadian art; the list of reference works published as Appendix XII of the present volume is one result of this emphasis. It bears out the comments made at the National Conference on the State of Canadian Bibliography regarding the limited number and scope of published bibliographies on Canadian art and architecture. The surveyors believe that two areas need immediate attention: a bibliography of reference sources for the study of Canadian art, and a bibliography of little art magazines. Neither exists at present; however, the checklists prepared for use during the survey could serve as a beginning to the comprehensive bibliographies that are required.

Equally important in their opinion is the need to prepare bibliographies on subjects relating to Canadian art, such as wood sculpture, portraits, academies, art societies and associations of artists and art criticism in Canada. It is encouraging to note that two national art history journals which have appeared recently - the Journal of Canadian Art History and RACAR - would seem also to provide a suitable forum for serious bibliographic research. At any rate, the need is obvious, and art librarians in Canada might well participate with art historians in meeting this end.

Two important publications provde bibliographic access to the extensive collections at the National Gallery Library: Canadiana in the Library of the National Gallery of Canada (1967; supplements 1968, 1969, 1970, 1971, 1972/73, 1974) and Catalogue of the Library of the National Gallery of Canada published by G.K. Hall in 1973. The latter set is obviously now an essential reference tool; the publication of supplements to the basic set of eight volumes should be undertaken without delay in order that fine arts librarians, students and researchers may continue to have access to the important collections in the Library.

It seems appropriate that more attention now be given to coordination of a variety of activities among fine arts librarians in Canada, and with their colleagues in the United States and Europe. To this end, the Art Libraries Society of North America was founded in 1972 and in 1977 approval was sought from the Professional Board of the International Federation of Library Associations (IFLA)

for the creation of an art libraries section[64]. The Round Table of Art Librarians held its first meeting at the IFLA Conference in September 1978. The Canadian Art Libraries Section (CARLIS) of the Canadian Association of Special Libraries and Information Services and the College Art Association have also brought together librarians and curators working in the field of the visual arts. From past activities and future plans of these associations, it is possible to detect a congruence of views regarding the needs of fine arts libraries: directories, bibliographies, standards, union catalogues. It would seem that efforts should be concentrated on the preparation of these basic tools. It is to be hoped that the appearance of the Directory of Art Libraries and Visual Resource Collections in North America, the Union List of Serials in Fine Arts in Canadian Libraries and the present survey report will serve to fill some of the existing gaps in reference sources.

62. Williams, Resources of Canadian university libraries for research in the humanities and social sciences, p. 38.
63. Symons, To know oursleves: the report of the Commission on Canadian Studies, p.37
64. Canadian Art Libraries Newsletter (Fall, 1977), 1-2.

(From NATIONAL LIBRARY OF CANADA. FINE ARTS LIBRARY RESOURCES IN CANADA. Ottawa, National Library of Canada, 1978. (Research Collections in Canadian Libraries) vol. 1, p. 97-98.)

Committee on Bibliographic Services for Canada

Peter E. Greig, Secretary of the Committee on Bibliographic Services for Canada writes to inform readers about the services of the Committee, including an information kit containing reports and papers of the Committee's work, among them: "Canadian Bibliographical Work in Progress: A Preliminary Subject Inventory" (Ottawa, 1978). A second edition of the latter is in progress, and bibliographical and indexing projects should be reported for inclusion.

Mr. Greig also refers to the IASD:SCAD Newsletter of the Indexing and Abstracting Society of Canada (Miss Lois Nelson, Sec., IASC/SCAD, P.O. Box 2563, Station D, Ottawa, Ontario K1P 5W6) The January 1979 issue refers to Canadian art indexing projects, some of which have been noted in this Newsletter, and others for which we hope to have up-to-date reports in the March 1980 issue.

Peter E. Greig, Sec.
Committee on Bibliographical Services for Canada
National Library
Advisory Board

"CANADIANA INDEX" in the Metro Toronto Library, Fine Art Dept.

The "Canadiana Index" in the Fine Art Department of the Metro Toronto Library is a card index to information on Canadian artists compiled from sources throughout the library. The information included ranges from long periodical articles to single reproductions, or the simple listing of an artist's name in a group exhibition catalogue. Not included in the index is material easily accessible through published indexes, indexes in standard works, or in self-indexing publications.

The index program predates any of the oldest living inhabitants of the Department, but a sprinkling of pre-World War I references suggests 1909, the year of the move to the Toronto Public Library's College Street building as a possible beginning. Ironically the move to the busy new Metro Toronto Yonge Street building and the Board's determination to hold staff levels to 1976 levels may well mean an end to the program. At first indexing was fitful depending on the personal interest of individual staff members, and by 1948 the index consisted of only one drawer of handwritten cards. With the introduction of the typewriter in the late 1950's, indexing of information on Canadian artists began in earnest. From the first the emphasis has been on indexing individual artists rather than on broad or specific topics. Early indexing concentrated on identifying sources of reproductions located in books and periodicals as a result of specific patron inquiries. By the 1940's a few general Canadian magazines were being regularly scanned for reproductions and articles, but not until the 1950's when the demand for information exploded did any concentrated effort to supplement available published sources really begin. In 1959 the Fine Art Department of the Toronto Public Library was established, and a policy for indexing was set up and gradually broadened until the opening of the Metro Library in 1977 brought an end to any hope of expanding, or for that matter of maintaining, standards of specialized service to library users.

At present the index contains over 51,000 references to Canadian artists in periodicals (including advertising pages), in group exhibition catalogues, and in 'significant' publications which do not have their own indexes. Since 1965 material in the vertical files on Canadian artists has been indexed and this includes newspaper clippings - for the most part from the Toronto dailies - exhibition announcements and other ephemeral material - once again, for the most part from the Toronto area. The Department has over the years been the recipient of some interesting accumulations of clippings and bits and pieces on Canadian art, some dating to before the first World War, and these have been winnowed and indexed. The Index does not lay claim to any kind of comprehensive coverage. Our emphasis has been on Toronto area artists and Toronto area exhibitions, and although we have assiduously tried to index everything that has come our way, our program of retrospective indexing has been sporadic. Our definition of "artist" has been fairly wide and includes craft workers, graphic designers, and fashion, typographic, and industrial designers. Architects are represented by major articles only, not by references to specific

buildings. Collectors, dealers, and art administrators have also been included. We have kept abreast of the current enthusiasm for photographers and have extended the hospitality of our Index to video artists with the vague feeling that they are possibly refugees from the Theatre Department files.

The format we have used for periodical articles and excerpts is based on that used by the ART INDEX. For entries from books and exhibition catalogues we used a simplified form of the card catalogue entry. Since 1970 we have prevailed upon the Cataloguing Department to supply us with extra copies of the main entry card for group exhibition catalogues and have simply added artists' names as headings and filed them. Unfortunately current costs of computerized card production may end this easy answer to subject analytics. Since the 1960's a file of publications indexed has been maintained.

The Index has not been edited and this has led to some curious inclusions on the part of enthusiastic but inexperienced staff indexers. We have only recently expunged Adele Simpson, Montague Dawson, and Nancy Graves from the records, for instance. The artists' names have been indexed from the document at hand without reference to an authority file and this has led to some minor confusion fairly easily corrected at the time the material is consulted for a user inquiry. On the whole on-the-spot indexing has not led to many editorial difficulties. A great deal of staff time has been spent over the years maintaining the Index, and the value of this investment in terms of its usefulness might be questioned. Certainly in its earlier years before Canadian art publishing became a heavy industry it was invaluable in providing a wide range of users with the only access to materials widely scattered in periodicals, catalogues, and books. Today the real use of the Index lies in the service it provides to researchers with specialized needs. Obscure artists past and present,younger artists, forgotten artists - those likely to be of interest only to dealers, collectors and scholars can often be found in our files. General information on well known artists for the student or casual readers can be readily located in other published sources, but that particular fact, or that all-important clue can be turned up only through the kind of indexing contained in our files. Of course we are not the only institution maintaining at some considerable expense indexes of this sort, and a tremendous amount of duplicated effort must be going on across Canada. The next step of course is to establish a Central Canadian Artists Index where at the touch of a button the combined efforts of generations of devoted indexers can be made universally available.

ALAN SUDDON

The new annex of the Ontario College of Art opened this summer in the 1894 Stewart Building, a designated historical building, recently renovated. The building was designed by E.J. Lennox, architect of the Toronto Old City Hall.

The August 11, 1979 issue of the Toronto Globe & Mail featured a full-page article on the Nova Scotia College of Art & Design, entitled "The snap, crackle and art of ideas".

"The Year's Exhibitions in Canada", 1977 and 1978. (RACAR vol. 5, no. 1 (1978) and vol. 6, no. 1 (1979)

A REVIEW ARTICLE

In 1975, the Commission on Canadian Studies in its report entitled To Know Ourselves made reference to the sad state of Canadian art bibliography [1]. It is hard to think of a discipline more poorly served by published bibliographies than art. The editors of the National Library's Fine Arts Library Resources in Canada briefly summed up the situation in their Report's conclusions wuich are re-printed elsewhere in this Newsletter. "It is in the field of Canadian art history that this survey has revealed, once again, the paucity of bibliographies."

Any efforts which appear to relieve the void deserve our critical attention. "The Year's Exhibitions in Canada" in RACAR is just such an effort, and one that specifically acts upon one of the Symons Commission's recommendations. The 1978 edition has just appeared, considerably enlarged from 1977. This improved second appearance suggests the lists may become an annual affair, and one hopes that the compiler will persist. A great virtue of Andrea Retfalvi's lists - they are properly lists of exhibition catalogues and handlists, rather than simply of exhibitions - is that they unequivocally refute the widely held impression that the bulk of Canadian art publishing is coffee table and popular. Readers of Quill & Quire and visitors to books stores other than museum and gallery shops may be totally unaware of the art exhibition catalogue either as a form of publication, or as a vehicle for scholarly art publishing. Michael Bell, in his recent article on Canadian gallery catalogues, notes that Canadian exhibition catalogues represent "a wealth of insight and awareness of which most Canadians have no knowledge - because of limited interest, limited distribution and a general lack of recognition in the newspaper art columns and art magazines in Canada. Canadians are notoriously uninterested in buying catalogues. Indeed, there are large inventories of exhibition catalogues across the country without access to a distribution system [2]". Librarians are only too well aware of the problems associated with finding out about exhibition catalogues, and actually being able to bring them into the library. Whole conferences have been held on the subject. In Canada, the lack of a central distribution service such as Worldwide in the U.S., or St. George's Gallery in England makes it very difficult for the publisher and potential customer to make contact. A representative of one of Canada's largest library agents who supplies not only Canadian libraries, but also foreign libraries with Canadian publications, tells me that the firm is not deeply concerned with art exhibition catalogues because these presumably represent an unimportant element in Canadian art publishing. It was assumed that catalogues are always slight, and of ephemeral interest. The small margin of profit allowed by galleries and museums on their publications does not encourage booksellers and wholesalers to become better informed about this high volume but little known publishing area. The publications themselves do not deserve such a lack of interest and awareness.

The modern exhibition catalogue/book attracts little interest presumably because of inadequate publication and distribution methods. To call it simply a "catalogue" in many cases leaves an incorrect impression that like its 19th century predecessors it simply lists, with brief descriptions, all works of art shown during the exhibition. The modern catalogue often incorporates

1. See page 3 of this Newsletter for the Symons Commissions comments.
2. Bell, Michael. "Canadian gallery catalogues." Queen's Quarterly vol. 86 (Summer 1979) p.262

all the requirements of a scholarly monograph: a survey of the subject, extensive descriptions of all works exhibited, with illustrations, and comparisons with related works not being shown. The presentation may be semi-popular, but ordinarily it takes into consideration recent research developments in connection with its subject. In addressing itself to an informed public, although not necessarily a scholary one, it is potentially the most valuable record of the course of art history in Canada. Many are able to stand on their own feet apart from the exhibitions that generated them, and a select few of these, undoubtedly spotted as market winners, have been given special publicity and distribution. The trend in the U.S. of publishing a trade edition,subsequent to publication of the exhibition catalogue, whose title and content may be sightly different from the catalogue has rarely been emulated in Canada, but Russell Harper's People's Art; Naive Art in Canada (National Gallery of Canada, 1974) and his A People's Art; Primitive, Provincial, and Folk Painting in Canada (University of Toronto, 1974) is an example.

The current "The Year's Exhibitions in Canada" for 1978 lists 221 exhibitions which generated catalogues, including simple handlists to the inexpensive but frequently impressive book/catalogues such as "George Heriot; Painter of the Canadas" originating with the Agnes Etherington Gallery and costing a modest $3.00. Unfortunately not all significant art exhibitions in Canada are immortalised in catalogues, and one must regret, for example, that the research involved in a series of fine exhibitions mounted by Mary Allodi at the Royal Ontario Museum in Toronto has not been documented in formal publications [3]. While the results of the research exist in the ROM curatorial offices, Mrs. Allodi's efforts, especially in the area of portraiture, are possibly being duplicated by scholars elsewhere. But where catalogues do exist, the RACAR lists attempt for the first time to bring together information about them. The 1978 list is considerably enlarged over 1977, having drawn in many smaller galleries across Canada, in the smaller towns and in the universities whose own permanent collections and activities are less well known.

The arrangement of the entries is geographical beginning on the east coast and moving west. Under the name of the gallery or museum is listed in order of date of exhibition (only the gallery initiating the exhibition is included) the catalogues or handlists produced to accompany the exhibitions. Prices and paging information are included. Presented in this form, the lists can be used by libraries and individuals as order lists, but also as a guide to those institutions where art research is perceived to be an institutional responsibility. In library terms, many of these publications are ephemeral vertical file materials, but even a simple list may supply the only printed information about an artist.

My chief criticism of these lists is that they do not go far enough, for even 221 exhibitions is far from complete. The compiler is not part of a galleries publications exchange programme, and like librarians all across Canada who are not in such exchanges, she has the tedious job of scouting out individual catalogues. I would quarrel with the methodology used in putting together the lists, described by the compiler in the accompanying article. Tedious and difficult though the work may be, I do not believe a bibliographer can rightfully expect publishing galleries and museums to supply the information,

3. Fortunately this will change with the publication next Spring of a major, fully illustrated catalogue devoted to pre-1850 Canadian prints, to be published in connection with an exhibition at the ROM, the McCord Museum, and the Public Archives of Canada.

and then simply produce a list of items for which information has been submitted, omitting items for which information is not forthcoming. Items listed should always be personally examined by the bibliographer if at all possible. If the job is worth doing, the bibliographer must be more aggressive, and in this case a visit to the National Gallery of Canada Library where exhibition catalogues are comprehensively collected would have supplied the missing items. Presumably the problem is financial, but since the project IS worthwhile - the Symons Commission on Canadian Studies, the National Library's Fine Arts Library Resources survey, and the National Conference on the State of Canadian Bibliography have all urged that such bibliographic work be funded - it is difficult to understand why financial assistance is so elusive. I understand that the Canada Council has been "burned" in the past by simple lists purporting to be bibliographies, and has been wary of, although not entirely unsupportive of bibliographic activity ever since. Bibliography as a scholarly activity flourished in the 19th century but seems to have fallen out of favour as a legitimate academic pursuit, partly, I think, because of a misunderstanding of what "bibliography" in its finest form entails, and a lack of awareness of the skill and perseverance it involves: hard slogging (in time and travel), skill and experience in bibliographic analysis and description, and a keen intellect that can penetrate to the essence of the subject. A good bibliography through its arrangement, its comprehensiveness, its analysis of individual items, and a general statement of its purpose and of the findings of the compiler, should constribute substantially to our understanding of its subject. The "simple" list while less intellectually demanding takes time, and when accurate and comprehensive can serve as an invaluable record.

Andrea Retfalvi's lists in RACAR fill an important niche in the Canadian art bibliography structure, a step in establishing a truly national art bibliography such as the much smaller country of Denmark now annually produces. It should receive support in the form of regular publication, and it should be encouraged to become comprehensive and to incorporate all exhibition catalogues in Canada, including those from privately owned galleries, catalogues of the regular exhibitions of the art societies, and those from the cultural centres of Canada's ethnic communities, these being categories of publications not presently dealt with.

MARY F. WILLIAMSON

Art Libraries Society of North America annual conference

Friday, January 25 - Wednesday, January 30

New Orleans, International Hotel

Conference registration: $45.00 *Hotel: US $32.00 single*

Programme highlights include:

Archives in Art Museums *Problems of Library Security*
Bibliographic Control in the 1980's
Classification of Architecture Slides *Resources for the Study of Iconography*
Management of Visual Resource Collections: a Supervisory Approach
Thesauri of Art Subject Terms: Design & Application

General Session:
"Professionalism: Myth, Reality and Future Strategy"
Speakers will include: Dr. Jean Sutherland Boggs; Dr. Martha Friedman, Pres. of the American Association of University Professors; Dr. Marilyn Stokstad, Pres., College Art Association.

There's fun too! Plantation tour and dinner, walking tours of New Orleans.

"Les expositions de l'année au Canada / The Year's Exhibitions in Canada"

- from the Compiler's Viewpoint

At a meeting of the editors of RACAR (Revue d'art canadienne / Canadian Art Review) in Ottawa in February, 1978, it was decided to publish regularly a list of catalogues of exhibitions that are issued by Canadian museums and galleries. Every spring number of RACAR was to contain a list of such publications that appeared during the previous calendar year, to complement the autumn number with its record of principal acquisitions.

The research librarian of the Department of Fine Art, University of Toronto, was asked to undertake the compilation of this information, as the library was already collecting and systematically cataloguing international exhibition catalogues. The librarian was to submit the list to the Managing Editor of RACAR by the spring of each year. The listing was to be arranged by province and by institution, and, within each institution, chronologically by the date of the opening of the exhibition.

Consequently, the librarian, in consultation with the English language editor of RACAR, prepared a form letter to be sent out to chosen institutions. This gave the purpose of the listing, explained what was required and why, and provided a model to be followed in answering. The French language editor translated this letter for submission to French-language institutions.

These letters were sent in March, 1978, to most of the institutions belonging to, respectively, the Atlantic Provinces Art Gallery Association, the Ontario Association of Art Galleries, the Western Canada Art Association, and to various museums and galleries in Quebec. For the 112 letters sent, 26 replies were received. This information was then compiled and duly published (with an explanatory preface) as it appears in RACAR V, 1, 1978.

In December, 1978, the same form letter, slightly revised, was sent out once more to the same 112 museums and galleries; 30 answers were received, not all from those who had responded the previous year. This was published in RACAR VI, 1, 1979.

Two specific criticisms of this listing have filtered back to the compiler, beyond the most frequent query of "what on earth good is this for anyway" . One is that the listing is too selective, apparently centering on Ontario; the other that it is not selective enough, as all types of institutions are included, regardless of budget and importance. At this, a bibliographer can only tear her hair and be glad of an opportunity to respond.

The answer to the first assertion can be divided into two parts. First, the list can only include information received from those places that took the trouble to respond. Second, while there are 17 institutions in the Maritimes that received the queries, there are 56 in Ontario. Of these 17, four answered in 1978, and 5 in 1979, that is 23 and 29% respectively; from the 56, fourteen

answers were received, which is 25% of the total. The same percentages are true for the other regions: of 5 institutions in Quebec, one answered (20%); of 34 in the Western provinces, seven answered in 1978 (21%) and ten in 1979 (29%). Thus the average of returns are the same over the country; Ontario simply has approximately the same number of museums and galleries (based on the membership list mentioned above) as all the other regions combined.

In response to the second point, it should be noted that the purpose of this listing was to be informational, reflecting the activities of Canadian museums and galleries. It would hardly be correct, then, let alone being correct from a librarianship standpoint, to omit any respondents from a bibliographical compilation simply because they do not mount exhibitions on the same scale as the few major institutions in Canada. As a matter of fact, many of these more "local" exhibitions provide a valuable basis for the study of contemporary Canadian art and artists.

Certain problems have also been encountered in attempting to compile the listing itself. It is, of course, noticeable that less than a third of those receiving requests for information actually do answer, and a bibliographer does strive to be comprehensive. Some institutions have placed the compiler's address on their mailing list to receive announcements of exhibitions, and do not provide the details that are necessary to the listing itself at the end of each year, assuming that they have done all that already. Some that answer do not provide the information as requested, leaving out, for example, the dates of the exhibitions, or the pagination, or whether a catalogue was published for the exhibition at all. This last is most important, as a publication that remains after an exhibition has been packed up and dispersed is the only record of the exhibition having taken place, thus becoming a part of the history of art in Canada.

ANDREA RETFALVI

CRAFTSMAN - PARLURE

Craftsman-Parlure is a bi-lingual special issue published by the Ontario Crafts Council and Les Editions Parlure. This is a joint issue of Craftsman and Parlure magazines, to be published as background to "Quebec-Ontario Crafts", a juried exhibition of contemporary crafts of both provinces, opening December 1979 in Quebec City.

The publication includes histories of the craft movements of Quebec and Ontario, articles on the contemporary scene in both provinces, and an information exchange for craftsmen.

$2.50 from PARLURE, Le Conseil de l'Artisanat et des Metiers d'Art du Québec, 41 Sous-le-Fort, Quebec City.

International Conference on Computerized Inventory Standards for Works of Art, Ottawa, November, 1979

NOV. 1 *Following brief words of welcome by M. Georges Delisle, Mr. Bernard Weilbrenner and Mr. Peter Homulus, the programme began with an address by Dr. Raymond Vézina, Picture Division, Public Archives of Canada, the conference Convenor. In his speech titled The Computer - Passing Fad or Thorough-Going Revolution? he very competently assessed the future role of the computer in the field of art. His main concern was to discuss how the computer can be used to make works of art more accessible to the public. Specific reference was made to the work being done currently at the Picture Division. Because there were to be two more speakers from his Division, the details of their project were not elaborated on at this point. Dr. Vézina concluded by mentioning exciting development in the storage of visual images. He praised the videodisc particularly since it can store approximately 54,000 images on each side of the disc and the verbal information can be recorded in two languages.*

Mrs. Susan Weinberg was unable to give her scheduled talk on Computers and the Fine Arts in the United States so the moderator Mr. David Vance spoke in her place. He gave a rather grim report on the rise and fall of computers there. He warned the audience of the dangers of over-supplying the computer with unnecessary information which leads to increased costs in time and money. Of all the systems he referred to the one in use at the Museum of Modern Art for their regular collection and for their films was possibly the most satisfactory.

Following lunch at The Mill, Dr. Douglas Schoenherr, also of the Picture Division, Public Archives of Canada, gave an excellent presentation titled Standards Developed by the PAC Picture Division for the Description of Works of Art. In so doing, he outlined the rationale for the project. He also illustrated the way in which their standards work in conjunction with those already established by the National Inventory Programme.

The afternoon session concluded with three presentations, all of a very specific nature. Dr. Anne-Marie Guimier-Sorbets, Université de Paris Nanterre, France, spoke on the topic of Data Processing Techniques for Iconographic Analysis in Archaeology at the University of Paris X. She divided her paper into three main categories, namely, the delimitation of subject area and the objectives of the data bank, the compilation of data and the choice of software. In addition the iconography of specific archaeological illustrations was discussed.

The next speaker, also from abroad, was Mr. Akifumi Oikawa, Science Information Processing Center, University of Tsukuba, Japan. He titled his talk A Jomon Kaizuka Database: a Preliminary Report - Research in Progress. The data base on Jomon shell mounds was initiated last year to manage an otherwise unmanageable volume of archaeological research. Mr. Oikawa also brought the delegates up to date on the general state of data base service in Japan.

The final presentation of the afternoon was given by two men working on a pilot project at Laval University, Ste-Foy, known as RIPO (Recherches iconographiques par ordinateur/ Iconographic Research by Computer). Dr. Tram Tam Tinh outlined their work using slides to illustrate the degree of detail which they record, with particular attention to poses and gestures. To date nine hundred objects have been put into the system.

In the evening there was a dinner at the Skyline Hotel sponsored by the Canadian Government under the honorary presidency of Mr. Robert W. Nichols and Mr. Bernard Weilbrenner. After being introduced by M. Georges Delisle both men spoke briefly.

NOV.2 *Friday began with a demonstration of the National Inventory Programme terminal facilities by Mr. Peter Homulus, Miss Jane Sledge and others. There was ample opportunity for anyone who was unfamiliar with computers to acquaint themselves with their function. In particular the records from the Archives Picture Division which had been entered experimentally into the NIP were available. It was therefore a chance not only to learn more about computer terminals and on-line search techniques in general but also to see the application of the standards developed by Dr. Schoenherr and of the thesaurus being constructed by M. Castonguay.*

Dr. Thomas Ohlgren, Department of English, Purdue University, opened the morning session by informing the delegates that a study group concerned with subject access to visual imagery had been formed as a result of a conference at Dartmouth. Anyone who wished to join the group was welcomed to do so. Ms. Elisabeth Betz, Picture Cataloguing Specialist, Prints and Photographs Division, Library of Congress was asked at this point to inform the audience of her work to adapt Library of Congress subject headings to pictures. Interested parties were asked to correspond with Ms. Betz to encourage and support her project.

Mrs. Catherine Goldsmith, Audio-Visual Centre, Art Gallery of Ontario, was the first speaker of the day. In her talk on a Subject Index Related to an Audio-Visual Collection she outlined the work in progress to assign subject headings to slides. Beginning with their Canadian slide collection and using a variety of source materials to aid in both establishing the subject content of the works and in expressing the terminology correctly in the subject headings, the analyst has prepared a detailed subject index complete with a subject authority file. The format chosen was a file composed of cards similar to Mortimer Taube's uniterm cards on which accession numbers are posted.

A very different ideology and technique was presented by M. Denis Castonguay, Picture Division, Public Archives of Canada, in his talk on Vocabulary Control for Subject Access to Canadian Iconography. They have chosen to construct a thesaurus of iconographic terms. To date three of the ten broad classification categories in their thesaurus have been written. The vocabulary used is being kept to a minimum but this apparent lack of specificity will be compensated for by using the computer for post-co-ordination.

The next speaker, Mr. Goran Bergengren, Nordic Musum, Stockholm, Sweden, gave a summary presentation on Automation and Museums - Some Interesting Projects in Europe. Taking several countries in turn he brought the audience up to date on the state of computerization in the field of art. A number of promising indexing projects were presented which if completed will constitute invaluable research tools for future art historians. In Italy, for instance, four institutions are co-operating to produce a Catalogue of Italian Art with Iconographical Analysis.

Following a buffet lunch at the Archives there was a panel of five speakers with Mr. Leo Rosshandler as moderator. Mr. Jerry Mossop, Provincial ARchives, Victoria, B.C., Ms. Elaine Tolmatch, Musée des beaux-arts, Montreal, Mrs. Janet Holmes, Canadiana Department, Royal Ontario Museum, Toronto, M. Sylvain Allaire, National Gollery of Canada, and Mrs. Barbara Humphreys, Canadian Inventory of Historic Buildings, Ottawa each gave a brief account on the topic of Various Experiences in the Documentation of Pictorial Materials in Canada. Of particular interest was the work of the CIHB which has already entered documentation on about 169,000 buildings into the computer.

NOV.3 *Saturday was a special session for Canadian delegates at which a working group for research in Canadian iconography was formed under the direction of Dr. Vézina. The proposal was accepted unanimously to establish an authority file for early Canadian artists. The work is to be done by the staff of the Public Archives but the co-operation of other institutions was enlisted to make the project a more thorough one. A newsletter will be compiled periodically to inform the participants of new projects, publications, etc.*

(The representatives of eighteen institutions expect to become members of the Working Group on Canadian Iconography, whose goal is the publication of the first authority list of artists names. The initial target is 600 names. M. Paul-Henri Delvaux of the Picture Division, PAC, has charge of this project. Many CARLIS members will recognize the similarities between this project and the National Gallery Library's "Union List of Canadian Artist Files" co-ordinated by Susan Hasbury, Documentalist of the Library, and under the chairmanship of Melva Dwyer. M. Denis Castonguay of the Public Archives will monitor the activities of the two groups to ensure mutual cooperation and to prevent duplication of effort... Ed.)

For more information about the conference, or about the papers which will be published at some future date, contact: M. Raymond Vézina, Curator of Works of Art, Picture Division, Room 326, Public Archives of Canada, 395 Wellington St., Ottawa, Ontario K1A 0N4.

MARGARET BRENNAN

Projects in Progress

At the Art Gallery of Ontario, Karen McKenzie and Larry Pfaff (E.P. Taylor Reference Library) are compiling for publication a listing of exhibitions held at the Art Gallery from its foundation in 1906 as the Art Museum of Toronto, up to 1966, the year of its second name change (from Art Gallery of Toronto to Art Gallery of Ontario). It will be accompanied by an historical introduction, and annotations indicating 1) publication of an exhibition catalogue, 2) handwritten or typed lists only, 3) exhibition catalogues published by another institution, 4) no publication or list.

Maia Vilcins, Reference Services Librarian at the National Gallery of Canada, is compiling a chronological index to articles about Canadian art and artists in the Toronto Globe. The work on issues from 1880 to July 1883 is now complete. Any reader who is already indexing any part of the Globe or has plans to do so, should get in touch with Maia Vilcins in order to prevent duplication of effort, and to ensure consistency in indexing standards.

National Gallery Library catalogue - supplement

Photography of the National Gallery Library's catalogue for the G.K. Hall supplement will go forward in December. Publication of a multi-volume supplement to the 1973 catalogue is expected during 1980.

The Market Gallery, City of Toronto Archives

To receive notices of exhibitions and exhibition catalogues available from the new Market Gallery of the City of Toronto Archives, write to:

The Market Gallery
City of Toronto Archives
City Hall
Toronto, Ont. M5H 2N2
Attention: Mrs. Judith Saunders

Currently available is: The Toronto Amsterdam Artist Exchange 1976-1978, - 24 pages, 19 illustrations, $3.00, to The City Treasurer

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Fine Arts Bibliographer
Scott Library
York University
Downsview, Ontario M3J 2R2

or, since she will be on sabbatical leave from January 1, to:

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